

~~Mr. Klein~~

LANGWE JART

DADALAND/BILL GAGLIONE
1183 CHURCH ST.
SAN FRANCISCO, CA 94114 U.S.A.

~~This is an invitation, you can participate in two ways.~~

~~a) Fill in the formula and return. All returned material
will be part of a print/show series.~~

~~b) Fill in the formula 1 to 2.~~

~~The base of this work is a series of (d) (a),
produced by (a) participating artists.~~

~~The only condition: The (a) must be (d) in (a)
hotelroom.~~

~~If you want to participate, contact us, we will pay
for the hotelroom (up to \$ 10). All videotapes will
be returned.~~

Tom Elling & Lømholt Formular Press

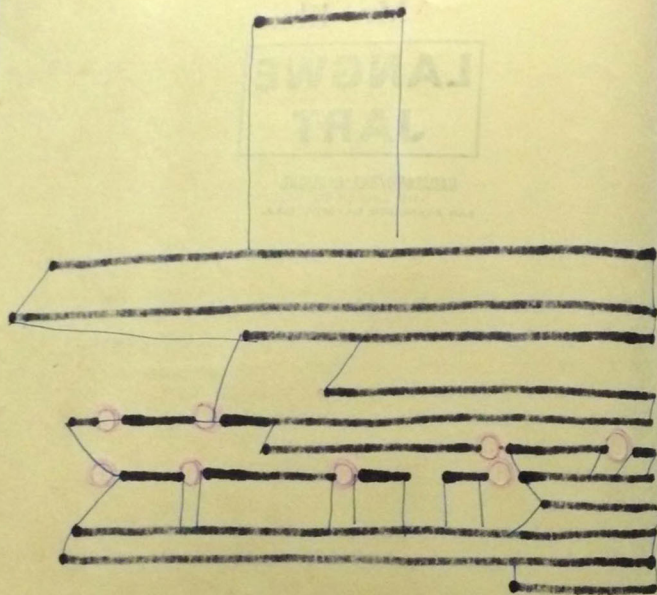
Åkjærvej 49

Falling

DK - 8300 Odder

THIS IS A SPECIAL
RUBBER STAMP ART
ISSUE OF DAD(D)AZINE

LUNDADALAND



GAGLIONE 1940-2040

thrower on principle can, as in the photo series, be employed ¹ in ² a part of the action sequence, and in this way make the present relative (make the present contain a series of "presents")

This expansion of the magical explosion of the present I see as something very important - yes, even the actual jump as a symbolic attempt at escape (the "present" (high from time ³ and ⁴ the limits of the room), a mythological clash/confrontation with the boundaries of existence.

What's the question? Mr. Klein took a picture of a window where he ¹ considered jumping, while he thought about the consequences, he touched ² up the photo. A picture ³ stands from this reality at representations, brought back via touching up, a seasonal, carnal ⁴ detail, the when ⁵ the one are made of.

INDEX we make ¹ a by the ² detail while we consider the idea ³ We have put him in a hotel room. What about a ⁴ ladder? Ex. to end ⁵ about revolutionary problems by Mr. or such as a ⁶ tiny little. What about the ⁷ back's corridor, elevator, closed ⁸ door, way lighting.

now that you mention the individual ¹ capture ² in limited space, explosion of the present.

We could fix the ¹ before leaving openings for ² entrance and connect an automatic telephone-number with the photo number of the exhibition. Let the ³ come out a ⁴ description of an ⁵ into the field, or - any.

Another possibility: ¹ a projector, ² a TV. A series of ³ from the ⁴ a ⁵ moment / ⁶ ⁷ ⁸ ⁹ ¹⁰ ¹¹ ¹² ¹³ ¹⁴ ¹⁵ ¹⁶ ¹⁷ ¹⁸ ¹⁹ ²⁰ ²¹ ²² ²³ ²⁴ ²⁵ ²⁶ ²⁷ ²⁸ ²⁹ ³⁰ ³¹ ³² ³³ ³⁴ ³⁵ ³⁶ ³⁷ ³⁸ ³⁹ ⁴⁰ ⁴¹ ⁴² ⁴³ ⁴⁴ ⁴⁵ ⁴⁶ ⁴⁷ ⁴⁸ ⁴⁹ ⁵⁰ ⁵¹ ⁵² ⁵³ ⁵⁴ ⁵⁵ ⁵⁶ ⁵⁷ ⁵⁸ ⁵⁹ ⁶⁰ ⁶¹ ⁶² ⁶³ ⁶⁴ ⁶⁵ ⁶⁶ ⁶⁷ ⁶⁸ ⁶⁹ ⁷⁰ ⁷¹ ⁷² ⁷³ ⁷⁴ ⁷⁵ ⁷⁶ ⁷⁷ ⁷⁸ ⁷⁹ ⁸⁰ ⁸¹ ⁸² ⁸³ ⁸⁴ ⁸⁵ ⁸⁶ ⁸⁷ ⁸⁸ ⁸⁹ ⁹⁰ ⁹¹ ⁹² ⁹³ ⁹⁴ ⁹⁵ ⁹⁶ ⁹⁷ ⁹⁸ ⁹⁹ ¹⁰⁰ ¹⁰¹ ¹⁰² ¹⁰³ ¹⁰⁴ ¹⁰⁵ ¹⁰⁶ ¹⁰⁷ ¹⁰⁸ ¹⁰⁹ ¹¹⁰ ¹¹¹ ¹¹² ¹¹³ ¹¹⁴ ¹¹⁵ ¹¹⁶ ¹¹⁷ ¹¹⁸ ¹¹⁹ ¹²⁰ ¹²¹ ¹²² ¹²³ ¹²⁴ ¹²⁵ ¹²⁶ ¹²⁷ ¹²⁸ ¹²⁹ ¹³⁰ ¹³¹ ¹³² ¹³³ ¹³⁴ ¹³⁵ ¹³⁶ ¹³⁷ ¹³⁸ ¹³⁹ ¹⁴⁰ ¹⁴¹ ¹⁴² ¹⁴³ ¹⁴⁴ ¹⁴⁵ ¹⁴⁶ ¹⁴⁷ ¹⁴⁸ ¹⁴⁹ ¹⁵⁰ ¹⁵¹ ¹⁵² ¹⁵³ ¹⁵⁴ ¹⁵⁵ ¹⁵⁶ ¹⁵⁷ ¹⁵⁸ ¹⁵⁹ ¹⁶⁰ ¹⁶¹ ¹⁶² ¹⁶³ ¹⁶⁴ ¹⁶⁵ ¹⁶⁶ ¹⁶⁷ ¹⁶⁸ ¹⁶⁹ ¹⁷⁰ ¹⁷¹ ¹⁷² ¹⁷³ ¹⁷⁴ ¹⁷⁵ ¹⁷⁶ ¹⁷⁷ ¹⁷⁸ ¹⁷⁹ ¹⁸⁰ ¹⁸¹ ¹⁸² ¹⁸³ ¹⁸⁴ ¹⁸⁵ ¹⁸⁶ ¹⁸⁷ ¹⁸⁸ ¹⁸⁹ ¹⁹⁰ ¹⁹¹ ¹⁹² ¹⁹³ ¹⁹⁴ ¹⁹⁵ ¹⁹⁶ ¹⁹⁷ ¹⁹⁸ ¹⁹⁹ ²⁰⁰ ²⁰¹ ²⁰² ²⁰³ ²⁰⁴ ²⁰⁵ ²⁰⁶ ²⁰⁷ ²⁰⁸ ²⁰⁹ ²¹⁰ ²¹¹ ²¹² ²¹³ ²¹⁴ ²¹⁵ ²¹⁶ ²¹⁷ ²¹⁸ ²¹⁹ ²²⁰ ²²¹ ²²² ²²³ ²²⁴ ²²⁵ ²²⁶ ²²⁷ ²²⁸ ²²⁹ ²³⁰ ²³¹ ²³² ²³³ ²³⁴ ²³⁵ ²³⁶ ²³⁷ ²³⁸ ²³⁹ ²⁴⁰ ²⁴¹ ²⁴² ²⁴³ ²⁴⁴ ²⁴⁵ ²⁴⁶ ²⁴⁷ ²⁴⁸ ²⁴⁹ ²⁵⁰ ²⁵¹ ²⁵² ²⁵³ ²⁵⁴ ²⁵⁵ ²⁵⁶ ²⁵⁷ ²⁵⁸ ²⁵⁹ ²⁶⁰ ²⁶¹ ²⁶² ²⁶³ ²⁶⁴ ²⁶⁵ ²⁶⁶ ²⁶⁷ ²⁶⁸ ²⁶⁹ ²⁷⁰ 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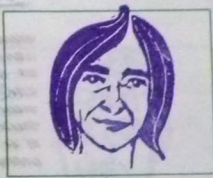
Figure 4

[illegible]

GAGLIONE 1940-2040

GAGLIONE 1940-2040

Van Nostrand Reinhold Company





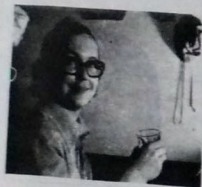
POST KUNST

ARTE
CORREO



POST KUNST

**ARTE
CORREO**



POST KUNST

ARTE
CORREO



POST KUNST

ARTE
CORREO

~~CONFIDENTIAL~~

2004-2005

[illegible]

die sein "unvollständiges Bewusstsein".
 der Arbeiter als Arbeiter ①, als die Arbeiter als Arbeiter, Arbeiter ② und Arbeiter ③.

[illegible]

LUNDADA
BANK
DEC 77.12.15

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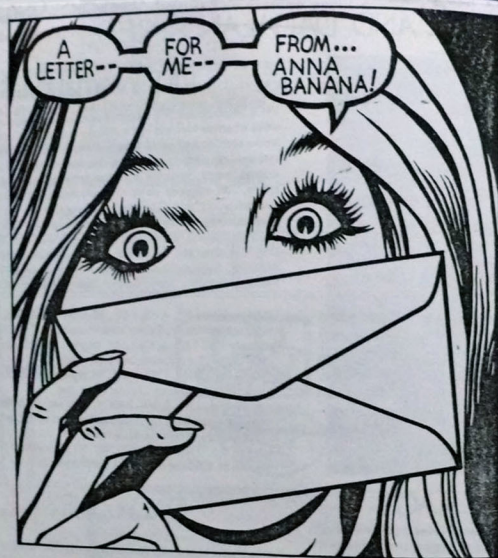
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~~There is a great deal of work to be done in the country of the future. Perhaps it is not yet possible to say what the future will be, but it is certain that it will be a better one than the present. We must work hard to make it so.~~

Text

cue 1:



FE·MAIL ART

VILE International No. 6, FE·MAIL ART issue is a 112 page, 7 x 10" perfect bound, limited edition, numbered and signed. The contents are broken down into three categories; Postal Art, Postcard Art and the Banana Archives in San Francisco.

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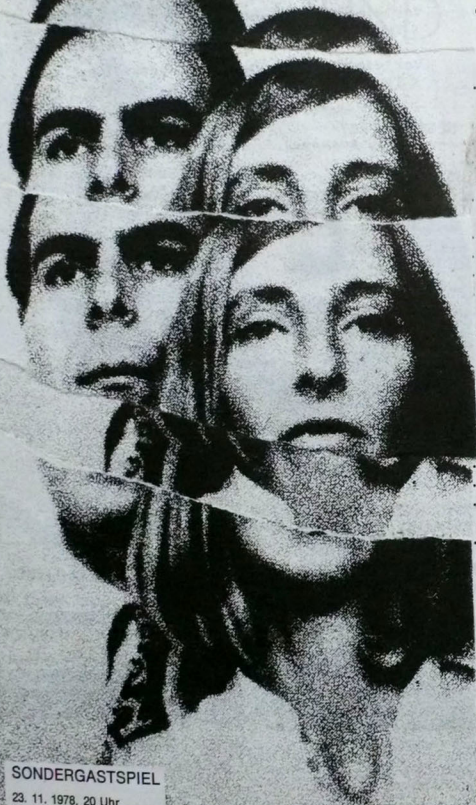
VILE International

VILE International is a magazine devoted largely to documenting the activities of artists involved in the mail-art network. Included are both mail-art works such as post cards, letters, collages, rubber stamp works and add-to, and send-on pieces; and photos, diagrams and written accounts of performances, events, shows or individual projects by these artists in their home towns. The magazine varies with editorship: Gaglione presenting selected mail-art works only (4th and 8th editions), while Ms. Banana's issues include coverage of the local activities along with fiction and poetry that maintain the vile, iconoclastic theme with which she began the magazine (1st, 2nd, 3rd, and 5th editions). Works included come from Argentina, Australia, Belgium, Brazil, Canada, Czechoslovakia, England, Germany, Holland, Hungary, Italy, Poland, Spain, Uruguay, USA and Venezuela.

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FUTURIST SOUND

ces



SONDERGASTSPIEL

23. 11. 1978, 20 Uhr

SPIELRAUM

IM NEUEN FOYER

BILL GAGLIONE
ANNA BANANA

You suggest the weight in the relation moves from the subject mr. Klein and to a higher extent to include our private thoughts in connection with the project. This is probably made to a higher level of abstraction and in this I see a danger a picture of a person derive from a picture of a person. I think it is important that we always keep to the starting point and wonder to end in a labyrinth universe of form a variety of information upon real possibilities of things in a labyrinth.

Imagine that



Die Ratschläge interessieren mich.
Bitte senden Sie mir die angekreuzte Broschüre gratis zu. siz
Herr/Frau/Frl. DADALAND
Bund 1183 Church St
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Imagine the formula in the room.

CUE The structure is in order to know where the open for all ideas from the outside without in order to the structure. to the structure to the structure.

Tom Elling & Lomholt Formular Press

13 okt. 77



expression
of the
state of
the
mind
in
course.

Einführung zum 1. Teil

Alle meine Anregungen haben eine Aufforderung zum Mitmachen. Alle können dabei mitmachen, was mir sehr wichtig erscheint! Die Verantwortung jedes einzelnen liegt in der individuellen Aktivität jedes einzelnen.

Meine Aktionen sollen den "Wettkampfscharakter" in Frage stellen (auch wenn es manchmal so aussieht, als ob es ein Wettkampf ist) obgleich ich von "Siegern" gesprochen wird, jedoch sind dies keine besonderen Leute mit besonderen Leistungen, sondern einfache Leute, die für ihr Dasein belohnt werden. So kommen denn auch alle, die mit mir zusammen etwas machen, auch wenn das nur in der Form des Zuschauens geschieht, das "Bananen Diplom", das verleihe wird, weil man eben da ist. Dieses Zertifikat beurkundet keine auserwählte Leistung, sondern die Teilnahme an einem Spaß.

Der UNSINN bekommt einen SINN in einer Zeit, in dem rationales Tun Prinzip geworden ist, obgleich eine menschliche Eigenschaft, nämlich einmal etwas Unsinniges zu tun, ebenso wichtig ist. Viele

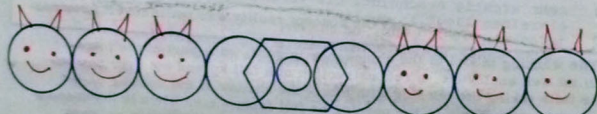
möchten an vielen Plätzen ihres täglichen Lebens einmal etwas Unsinniges tun, hier hat jeder die Möglichkeit, es wenigstens zu probieren. Der Teilnehmer meiner Aktionen soll einmal für eine Zeit aus der Konsumentenrolle des Massenmedienbenutzers herausgelöst werden, der individuelle Spaß soll einmal ernst genommen werden.

Für jede individuelle Entwicklung ist dieser Aspekt im Leben sehr wichtig. Unsere Gesellschaft wäre in vielen Dingen gesünder, wenn dieser Aspekt eine größere Bedeutung bekäme. Der Mensch kann auch lachen, der Mensch kann auch spielen.

Meine Kunst versucht, wenn auch in einem bescheidenen Maße, die verschütteten menschlichen Qualitäten des Spielens und des Sich-Freuens wieder zu aktivieren. Ich möchte Anregungen geben, damit möglichst viele mitmachen. Das ist meine Kunst".

ANNA BANANA AUS EINEM INTERVIEW MIT KLAUS GROH,
ÜBERSETZT VON KLAUS GROH.

CLAWS GROW



Tom Elling & Lombolt Formular Press

The thermodynamic interpretation of the above results is as follows. If the bonds are broken up, as is clear from the above, there is a significance in the open chain and cyclic, the new, they demand

2. I got your report - you include the letters used unchanged, but with additions for comment/match - plus initials in certain places. In your notes on the Xerox of the letters, is that right?

[illegible]

OR. etc)

These comments to the final edition of the authors read in part: "The situation that we have described is not one that we would like to see repeated. However, it is not our intention to make it worse by not mentioning the fact that it happened. It is the author's duty to report the facts as they are, and the reader is free to draw his own conclusions from the information presented. The authors are not responsible for the actions of the reader." The authors are not responsible for the actions of the reader.

the scene of the act without thinking
of the need to set the plot (the jump) in
relief. . . .

the scene of the act without thinking
of the need to set the plot (the jump) in
relief. . . .

Now, the scene of the act without thinking
of the need to set the plot (the jump) in
relief. . . .

You see, the scene of the act without thinking
of the need to set the plot (the jump) in
relief. . . .

Understand the objection to using the letters
in the scene of the act without thinking
of the need to set the plot (the jump) in
relief. . . .

The converse of the plot - and the corridors of the hotel, the
elevator, closed doors, and sluggish light. . . .
as I see it, this is about the need to set the plot (the jump) in
relief. . . .

I have toyed with the notion of expanding the room.
fx. instead of renting one room, we could rent, two or perhaps
three rooms in the same hotel, fx. one on the first floor, one on
the second floor and one on the third floor - the rooms should
be one above the other and identical (like chinese boxes).
The rooms could serve as the "boundaries" for the various
stages of the act.

fx. 1st room (1st floor) the scene of the action. . . .

action/deeds could take place here with video recordings.

2nd room (2nd floor) the scene of decision. . . .

Here the theoretical material formulas etc. do
. . . don't material could be found (video with transmissions
from the scene of the action).

3rd room (3rd floor) the scene of monument. . . .

clues from the act (the jump) etc.

As well as having this "limiting function", the rooms must also
express, illustrate, their function.
fx. What does a "scene of action" room look like
What does a "scene of decision" room look like
What does a "scene of monument" room look like

Analytical draft

challenger
vision in close-
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As formula fx.: Over the bed is a picture which can be seen in the mirror when you sit in the chair by the window.

A hotel-room on taperecorder/corrections to a hotel-room.

The eternal ring of necessities made a creative process impossible, it had to end with a jump. The necessary always returns and become intolerable in the end. (The creative is a final form).

THE REAL ROOM THE UNREAL ROOM

The reconstruction of feeling the room. A room have an inclination for claiming - through its objects - that it is invariable - that it is eternal like a monument in stone. It leaves a person a feeling of own value.

Petrified room that stands (to be born in a tent - what does it mean to the feeling of the eternal and own value).

The room judges the person. The person could not live up to eternity of the room, the objects sentenced him to a jump/squeezed him out.

1st room. Gets attracted, lured inside by the objects - or just placed.

2nd room. Trying to see.

3rd room. Gets squeezed out - the objects have judged.

What are the walls around the action that belong to the person who did the particular? If possible, these things are super-ordinary evidence. The room is the evidence of the person.

The room of evidence. Incomprehensible in its simplicity, making evidence in the room. It is the room of evidence.

GENERAL OF A JUMP. Consider the time of the room and evidence of the jump in the room. The room is the evidence of the person. The room is the evidence of the person. The room is the evidence of the person.

Person who observes while waiting to jump.

A sketch of the box "A reconstruction".

The picture: Swarming action - the "specialist" arrives to the scene of action - his expression in close-up - he sizes up the situation - with a professional calculation he makes his way to the center - the magical circle of the action - the display of the intimate - questions of measuring - notes - finger prints - details gathered like bits of puzzles - the course is reconstructed - but what is the meaning?

This "Saturday-night on TV" - vision Imagine a stage set for this "on the spot" - exhibition. Therefore the following strategy:

The room: We rent a suitable hotel room in the city - the room must face the sea and be situated on 3rd or 4th floor - in the room - traces of a former tenant, fx. indentation of a tray in the ash-tray, litter in the ash-tray - used soap in the wash-basin etc. (these things may be obtained by looking a room without cleaning after a former tenant) - the room must also have a suitable window that the person can see out from - and from which a possible jump will seem likely.

By choosing a hotel room as starting point we obtain among other things the fact that a room where the problem private/public is centered together in the room of the room - where the "TV" is centered in the atmosphere of the room - where reality may be described as galleries of avoided - where the conditions for identification of the spectator with the "story" is ideal.

The act: Here the problem is the marking of the lapse of action from here to there and besides the already suggested photo we could imagine the problem solved by using fx. - the electric lines hanging from the ceiling like points - the lapse of action in the outlines of footprints drawn with chalk on the floor - a ladder on the floor - photo-props connected with bulbs - lighted - sound.

The choice of these - or other possibilities - depends on other media and formula: Will it be appropriate to use the sections of the room as points in a formula? (like in a architecture-drawing where the points in the construction may be supplied with lines - suggestions of alternative solutions - choice of materials - calculations - could be lines or the like)



The monument: The result of the art - Mr. Klein lying on the ground after the fall: -

Figures in white left in the center, surrounded in circles - placed in the ground under the window with a simple photograph for lighting the scenery (to imagine the action) avoid anyone not on the right)

The space that shows only the path to see the scenery in the yard from the open window at the hotel room - the "Gazing feeling" from the distance down to the scenery, together with this compelling effect will then become a part of the story / the experience from the window.

The intention: The above mentioned sketch is the result of making a "so realistic as possible" starting point for a working model "the Chinese box" for the project for Mr. Klein's art work.

The story: It is possible that you find the idea of this model - more the sketch - it will lose a danger which at last is revealed in the sketch of the window, which the artist of form - including the composition - concerns for the sake of the "story" - or as a combination of both. Your struggle with the coming / the expectations also in the sketch of the window in a general way, but also in the sketch of the window in a general way, where the artist of the story wants to be given the top priority, there is a regard to the essential and choice of them.

Note

Something which is completely considered

Because of a certain circumstance

After a process of development

And then at



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